

HANDICRAFT FOR BOYS AND GIRLS

By
A. NEELY HALL and DOROTHY PERKINS

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THREE HOMEMADE KITE REELS.

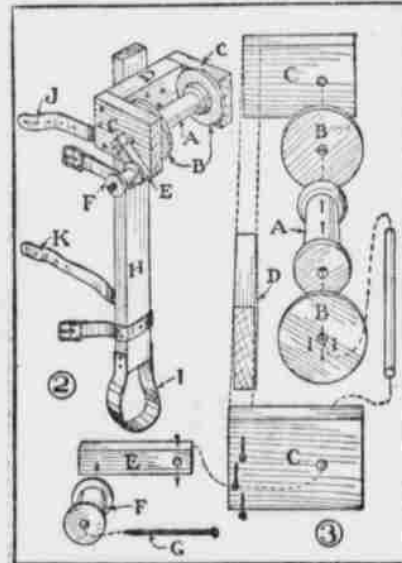
The expert kite flyer is as particular about keeping his flying line in good condition as the fisherman is about his fishing-tackle.

First, let us see how to make the unique reel shown in Fig. 1. With this strapped to your right leg, your hands are free to handle the line. The line can be unwound by pulling it as you pay it out, and reeled up by dropping upon the left knee in the position assumed by the boy shown in Fig. 1.

Fig. 2 shows the completed reel, and Fig. 3 the construction. A large ribbon spool is necessary for the winding drum of the reel (A, Figs. 2 and 3).



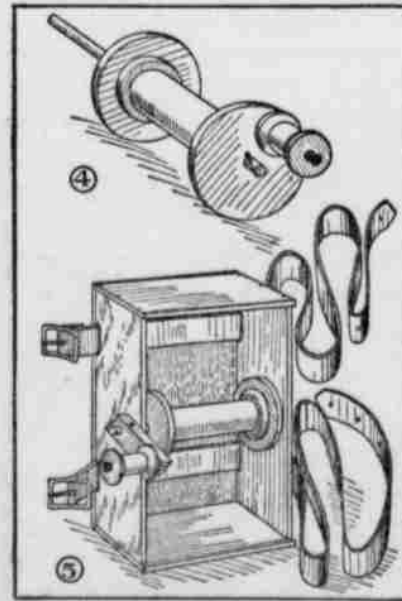
The diameter of the spool flanges must be increased by adding pieces of about twice their diameter (B). Bore a hole through the exact center of pieces B, of the same size as the spool hole. The frame in which this winding drum is mounted, consists of two end blocks C nailed to a piece D. Cut D a trifle longer than the winding drum, and blocks C just large enough to accommodate the axle for the winding drum. Bore a hole a trifle larger than the spool hole through blocks C, for the axle, being careful to get the hole in one exactly opposite that in the other. Cut the axle enough longer than the winding drum to project beyond blocks C, one-half inch beyond



one, and two inches beyond the other. The crank is made of the strip E, with a hole bored near one end for the axle, and the spool F pivoted near the other end by means of the nail G (Fig. 3). Nail the winding drum and the crank to the long end of the axle.

The upright stick upon which the reel is mounted (H, Fig. 2) should be of the right length to reach from the instep of your foot to your knee (Fig. 1). Nail block D to H (Fig. 2), and then tack three straps to H—loop I to pass around the foot, and straps J and K to buckle around the leg.

The simple hand reel in Fig. 4 has a drum like that in Fig. 3. Make the axle long enough to provide a handle to hold the reel by. This axle must fit loosely so the drum will turn freely



and nails must be driven through it to keep the drum from slipping. A spool pivoted with a nail to one end of the drum forms a crank.

Fig. 5 shows a body reel to strap about the waist. The winding drum and the crank for turning it are made the same as those for the leg reel. A cigar box is used for the mounting, to simplify the construction. Cut two slots in each side of the box through which to slip a pair of belts.

FUN FOR HALLOWE'EN.

A Halloween party, if it be ever so small an affair, requires previous preparation to make it a success.

Either you or your chum, dressed as a ghost, should meet the guests at the door, at the appointed hour.

In the room where the wraps are to be left, it is well to have another ghost standing on guard. This may be a dummy ghost made as shown in Figs. 1, 2 and 3. Bind the handle of a broom to a chair back with cord, turning the broom portion up, as shown in Fig. 2. Fasten a white false-face to the side of the broom for the ghost's face.

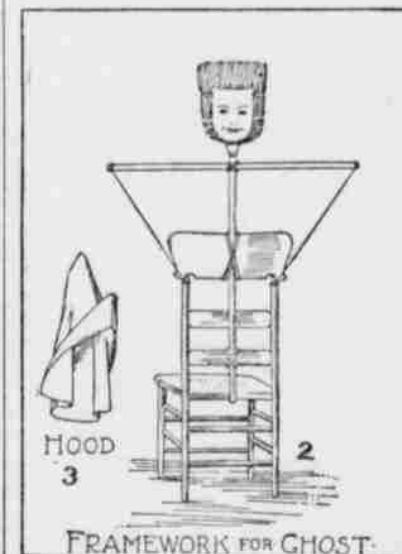
Drape a sheet around the chair and close up to the head, fastening it at the top to the straw of the broom. Then hang a pillow-case, or other



white cloth, over the cross-piece ends for arm sleeves (Fig. 1). Make the hood out of a pillow-case, folding it into the form shown in Fig. 3, with a peak at the top and the front turned up.

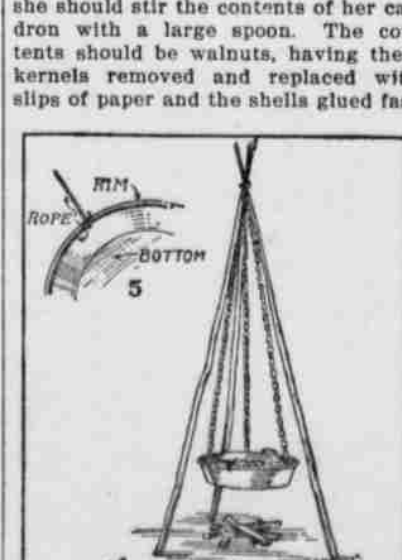
The party would not be complete without some of the old-fashioned games, such as bobbing for apples, placed in a dish-pan filled with water, and a doughnut-eating contest, in which doughnuts, suspended on strings from the tops of doorways, are eaten while both hands are bound behind. Be sure to arrange for these.

Then there is ghost-story telling. You must not overlook that. Another plan is to have a witch tell stories. A witch's caldron suspended from a tripod as shown in Fig. 4 should be



placed in the center of the story-telling room before the guests are allowed to enter. A large black kettle is best for the caldron, but, if you cannot get one, take a dish-pan, tie a rope around its outside just below the rim (Fig. 5), and to this rope attach three ropes at equal distances apart by which to suspend the pan.

The room should be lighted only by a few rays of light allowed to enter from the adjoining room. Have the guests seat themselves upon the floor, forming a circle around the caldron. The witch should mumble her words when telling her story so that no one may distinguish more than a few words now and then. And as she talks she should stir the contents of her caldron with a large spoon. The contents should be walnuts, having their kernels removed and replaced with slips of paper and the shells glued fast



together again. On the pieces of paper should be written directions whereby each guest may find a card foretelling her fortune. When the witch finishes her story, she should pass the nuts around. Then the lights should be turned on, the nuts opened and the merry race begun for the hiding places of the fortune cards.

Dressed Up for High Occasions



A rich but simple coat for the small girl to wear upon occasions that allow her to be dressy is shown in the picture appearing here. It is a pretty pattern, which may be used for the child from four to eleven years old, and it is not difficult for the home dressmaker to manage, a matter which will be appreciated.

The coat is made of a light-colored or white moire. The body is plain and cut shorter at the waist in front than in the back. It has long shoulder seams and full coat sleeves. It is lined with a plain soft silk and may be interlined for greater warmth, or worn over a knitted jacket when cold weather demands extra warmth in the clothing.

The plain skirt is accordion-plaited and sewed to the body. It is finished

at the bottom with a two-inch hem put in by hand before the material is plaited.

The rolling collar, deep cuffs and wide belt, are covered with a braided pattern in soutache which may match the coat in color or be of a contrary color. The coat fastens with small high buttons of glass. Small crochet buttons would look as well.

The pretty hat is a shape covered with light silk plush and having a narrow ribbon band about the crown. A short upstanding fancy ostrich feather, usually in gay light colors, looks as if designed to please the eyes of the little wearer, and is therefore pleasing to everyone else.

Fancy shoes finish the details of the toilette and complete her readiness for presentation among other "dressed up" little ones.

For Those Who Like Embroidery



For those who like wide embroideries some new flouncings have been made in which the patterns are fine and pretty and both the material and the work durable. Here is one of them showing a flouncing with the surface not too much covered with embroidery, and a lacelike but strong border along the scalloped edge. It is woven with a wide heading along the straight edge, set between rows of hemstitching which is made by machinery in the top of the flouncing.

Bandings play an essential part in the construction of edgings, flouncings and insertions. Even the least expensive underwear is designed with reference to lingerie ribbons, which add much to its attractiveness. Since the light-weight muslins have come into general use for underwear, many garments are cut on the simplest lines and adjusted to the figure by means of ribbon run through beading. This simplifies both making and laundering.

Many of the new flouncings have a dotted surface with a small dainty embroidered pattern along the well-finished scalloped edge. They are in better taste than the large patterns in inferior workmanship. There is a demand, too, for narrow durable laces to be used with the embroideries. All over patterns with small floral de-

signs, and eyelet work scattered over the surface of the fabric are cut into strips and used with narrow torchon or crochet lace for flouncings. They are set on to petticoats, combinations and chemise by narrow beadings that carry ribbon purely for its ornamental value.

JULIA BOTTOMLEY.

If You Are Too Thin.

If you are dreadfully thin, nervous and unhappy, this bath will set you up considerably: Sulphate of potassium, 50 grams; subcarbonate of soda, 100 grams; gelatin, 40 grams. Dissolve the gelatin in a quart of boiling water and add it and the salts to a hot bath.

If you cannot get the herbs and do not feel that you can spend much money on anything else, put two pounds of common oatmeal or bran in the hot bath water till it looks milky. Either of these simple things will make a bath that clears, whitens and smooths the skin like magic.

Imported Coats.

There are some interesting imported coats made of big shawls or steam-rugs, with fringe around the bottom and edging the cape section that falls over the sleeves, or sometimes edging the wide collar instead.

PROBLEM OF THE SKIRT

CAUSES MOST CONCERN AMONG WOMEN PLANNING CLOTHES.

Designers Are Making Struggle for Less Full Skirts—Waist Line to Be Smaller in the New Designs.

The designers say that there will be a struggle for less full skirts before the winter is well advanced. That is a drop of poison in the present cup of happiness. Women have shown enthusiasm and gratitude for the retention of the full skirt; they are glad that there is some chance of using the suits of last spring.

If the designers win out in an effort to bring back narrow skirts before the new year, then women will find themselves compelled to buy new clothes or go in for the process of alteration, if they would be in the fashion.

What About the New Skirts? Each of the women who are regarding the prospect of buying new clothes for the autumn is far more concerned with the skirt than with any other part of the costume, unless it be the high-crowned hat, which is really a nerve-racking knot for the woman with a long face to unravel.

The truth concerning skirts is that so many varieties are offered, no woman need actually worry. Even the full tunic is admitted. True, the skirt beneath the tunic is not as narrow as it was last November, when Jenny and Calot flooded the country with skirts that had a narrow line about the ankles, but a sharp contrast is still made between the tunic and the lower skirt.

Both are cut circular and each is fitted at the hips, for the umbrella shape rules on a majority of the gowns. When this wide circular cut is thoroughly understood and well managed, it is far prettier than the skirt which is full at the waist and narrow at the ankles.

Waist Line Is Smaller. This season such fullness at the waist line will be eliminated to a large extent, which is good news to all but the emaciated women. The cut of skirt which is widely adopted and dominates the field of clothes is what was once known as the umbrella skirt. There is no better name for it. It fits the waist, is smoothed out over the hips, falls limply around the ankles, its fullness folding up on itself, and with a hem sometimes irregular and sometimes even.

There is no struggle to keep the fullness from falling in front of the knees; for that idea of squaring off the front of the gown and putting the fullness at the side is evidently put back on the shelves with last year's fashions. It was never attractive, but it was tolerated and accepted because it was one of the ways out of a serious sartorial disaster.

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IN POPULAR WHITE SERGE

Charming Little Frock That Will Satisfy the Small Wearer as Well as Her Mother.

A charming little suit of white serge designed in the style of the sailor suit shows distinctly the originality of the ever-recognized French touch.

Very simple it is, comfortable and distinctly childish. It has a loose full blouse, a little more roomy than the usual sailor blouse and having a small sailor collar of blue silk. The blouse is laced at the front and both sleeve and blouse are trimmed with the blue taffeta. The short skirt is cut from the bottom edge and is bound with the blue silk.

Changes in Woman's Hair

Simplicity in Style Gives Way to Pompadour, Puffs and Curls This Fall.

In the Woman's Home Companion the fashion editor comments in part as follows about the changes in coiffure this fall:

"There is to be a decided change in the coiffure this autumn. Simplicity has been the model these past two or three seasons. Now there is a return to the pompadour and puffs and curls. This should be welcome news to many women, as this new style is far more becoming and softening to the features than the severely plain coiffure recently favored. The new pompadour is interesting as it is so different from the pompadour so popular in the past. It is called the planting pompadour, because it is very low in front and rises gradually until it reaches the crown, where it is finished with a group of small puffs or curls encircled with a soft coil."

Withered Skin. Hovering over a hot stove to cook for several hours during the day will surely wrinkle the skin unless care is taken to prevent it. Every night cleanse the face with a cleansing cream; then massage ten minutes with a skin food. Wipe off any cream that is not absorbed, but use no water on the face. In the morning bathe the eyes with water, but use cream on the face.

Model of white China silk with white ribbon running through loops at the waist line. Fillet lace is used as trimming.

JEWELRY FOR TAFFETA FROCK

Stones of Color in Contrast to Dress Are One of the Novelties of the Season.

With the newest taffeta frocks contrasting colors are worn in the jewelry. Turquoise with dark green, sapphires on French pink, amethysts with cherry or gray, and rubies on pale blue are the very last word in gem and silk combinations.

Silver settings are sometimes used for the opaque stones, but for the others the mountings are of platinum or delicately worked gold.

Lapis-lazuli mounted in repousse silver is used in a handsome necklace worn with a sage green taffeta afternoon gown and an unusual hat completes the costume. The hat is of soft, two-toned straw, green above, faced with dark blue; the brim is broad and the crown low and rounded, while its only trimming is a jeweled ornament matching exactly the lapis and silver necklace.

The New French Ribbons. Paris finds, for one thing, that ribbons made this year are of a very inferior quality. The French ribbon industry, it seems, was largely carried on by men. The men went to war and women went into the ribbon factories. They are doing their best, but as yet the best ribbons they can turn out are inferior to the ribbons the Paris dress-makers desire.

In some cases the dressmakers can make silk take the place of ribbons. But this poor quality of ribbons has helped to decide the nature of the trimming of autumn millinery.

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